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Strube's drum and fife
instructor : containing the
rudimental principles of
drumbeating, scale for the
Strube, Gardiner A.
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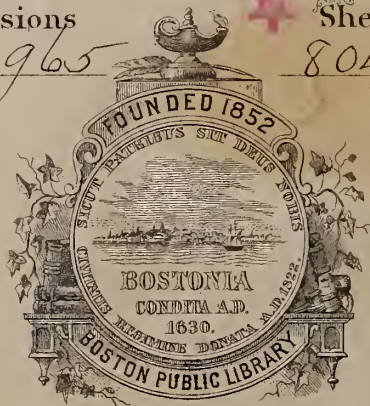
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BY AUTHORITY.

STRUBE'S

DRUM AND FIFE INSTRUCTOR:

CONTAINING THE

RUDIMENTAL PRINCIPLES OF DRUMBEATING, SCALE FOR THE FIFE, RUDIMENTS OF MUSIC,

AND A

New and entirely Original System of expressing Hand to Hand Drumbeating.

ALSO

THE FULL AND CORRECT UNITED STATES ARMY DUTY FOR BOTH INSTRUMENTS.

COMPILED AND ARRANGED, IN A SIMPLE AND INSTRUCTIVE MANNER.

By GARDINER A. STRUBE,

DRUM-MAJOR 12TH INFANTRY, N. G. S. N. Y., FORMERLY DRUMMER IN CO. A, 5TH REGIMENT, N. Y. V., PURVEYER'S ZOUAVES.

NEW YORK:

D. APPLETON & CO., 90, 92 and 94 GRAND STREET.

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Sept. 29. 1869.

Entered according to Act of Congress, in the year 1869,

By D. APPLETON & CO.,

In the Clerk's Office of the District Court of the United States for the Southern District of New York.

PROCEEDINGS AND REPORT OF A BOARD OF OFFICERS,

CONVENED AT FORT COLUMBUS, NEW YORK HARBOR, BY VIRTUE OF THE FOLLOWING ORDER:

{ HEADQUARTERS, GENERAL RECRUITING SERVICE, U. S. ARMY,
{ NEW YORK CITY, Feb. 13th, 1869.

Special Orders, No. 21. (Extract.)

* * * * *

11. A Board of Officers, consisting of

Bvt. Major-Gen. GEO. L. HARTSUFF, U. S. Army,

Bvt. Brig.-Gen. H. D. WALLEN, U. S. Army,

1st Lieut. E. O. GIBSON, 26th Infantry, *Recorder*,

is hereby appointed to meet at Fort Columbus, N. Y. Harbor, on Wednesday, Feb. 17th, 1869, at 11, A.M., to take into consideration the inquiries referred from the Adjutant-General's Office in communication, dated February 9th, 1869, with reference to the System of Instruction for Field Musicians, proposed by Mr. G. A. STRUBE, of New York City.

The Board will carefully examine into the entire subject, in connection with the report of the prior Board, appointed on Mr. STRUBE's System, and will call on him to produce whatever the Board may esteem requisite to substantiate his request, as contained in his communication to the Secretary of War. The Board will make any further examination they may deem necessary, and will report *seriatem* to each inquiry.

By order of Brevet Major-Gen. BUTTERFIELD.

(Signed) CHARLES G. BARTLETT,
Brevet Lieut.-Col., U. S. Army, Acting Assistant Adjutant-General.

{ ADJUTANT-GENERAL'S OFFICE,
WASHINGTON, February 9th. 1869.

Respectfully referred to Bvt. Major-Gen. D. BUTTERFIELD, Superintendent General Recruiting Service, New York City, for report.

- 1st. Does Mr. STRUBE's system conform to the system laid down in the prescribed Tactics ?
- 2d. Does it supply any omission or defect in that system, without making any change in the regulation beats ?
- 3d. Is it necessary for the proper instruction of Field Music in the Army, or to keep up the authorized Calls, that Mr. STRUBE's system should be adopted authoritatively by an order from the War Department ?
- 4th. Would it be of practical importance that copies of his work should be furnished to any part of the Army ?
- 5th. If so, what distribution should be made of it ?
- 6th. What guarantee could the department have that the system might not be changed without proper authority, and still be published with the War Department order adopting it ?

(Signed) E. D. TOWNSEND,
Assistant Adjutant-General.

{ HEADQUARTERS, GENERAL RECRUITING SERVICE, U. S. ARMY,
NEW YORK CITY, Feb. 18th, 1869.

Respectfully returned to the Adjutant-General of the Army, inviting attention to accompanying report of a Board of Officers, convened for the purpose of examining into each point concerning Mr. STRUBE's system, which report is approved.

(Signed) DANIEL BUTTERFIELD,
Bvt. Major-Gen. U. S. Army, Superintendent General Recruiting Service.

{ FORT COLUMBUS, NEW YORK HARBOR,
11, A.M., February 17th, 1869.

The Board met pursuant to the foregoing order.

Present,

Bvt. Major-Gen. GEO. L. HARTSUFF, U. S. Army,
Bvt. Brig-Gen. H. D. WALLEN, U. S. Army,
1st Lieut. E. O. GIBSON, 26th Infantry, *Recorder.*

The Board, after examining the instructors of field musicians at Governor's Island—Mr. STRUBE also being present before it—and comparing the system as prescribed in the Tactics, and that taught at Governor's Island with Mr. STRUBE's system, as presented to the Board, submits the following replies to the questions from the Adjutant-General's Office, herewith :

- 1st. Mr. STRUBE's system, with some slight difference, does conform to the system which is contained in the present Tactics, but these Tactics are deficient entirely in preliminary instruction, and in many of the "Calls" necessary and in use, and incomplete in most of the "Calls" it contains.
- 2d. It does supply the omissions and defects, and does not materially change the regulation beats, which are prescribed in Upton's Tactics.
- 3d. The System, prescribed in the Tactics, being incomplete and defective, it is necessary that some complete system should be adopted by an order from the War Department, in order to ensure uniformity in practice throughout the Army. Mr. STRUBE's system seems to be complete and well calculated to supply this necessity.
- 4th. The Board say—"Yes."
- 5th. Should be distributed to the principal Recruiting Depots, and to regiments using the fife and drum.
- 6th. The Board would respectfully suggest that Mr. STRUBE's book should be copied by the Band-master at Governor's Island, and the copy be deposited with the War Department. The published work could then be compared with this, and the interests of the Author would oblige him to conform to the authorized copy.

There being no further business before the Board, it adjourned *sine die*.

(Signed) GEORGE L. HARTSUFF, *Brevet Major-General, U. S. Army,*
(Signed) H. D. WALLEN, *Brevet Brig-Gen., U. S. Army.*

(Signed) EDWIN O. GIBSON, *1st Lieut. 25th Infantry, Recorder.*

{ WAR DEPARTMENT, ADJUTANT-GENERAL'S OFFICE,
{ WASHINGTON, April 17th, 1869.

GARDINER A. STRUBE, Esq.,

SIR—I have to transmit herewith the order of the Secretary of War, in relation to your system of instruction for the Drum and Fife.

I am, very respectfully, your obedient servant,

(Signed) E. D. TOWNSEND,
Assistant Adjutant-General.

{ WAR DEPARTMENT,
{ WASHINGTON CITY, April 17th, 1869.

Order in relation to Strube's System of Instruction for the Drum and Fife :

The system of instruction for the Drum and Fife, prepared by Drum-Major GARDINER A. STRUBE, late U. S. Vols., recommended for adoption by a Board of Officers, of which Bvt. Major-Gen. GEO. L. HARTSUFF, U. S. Army, is President, having been approved, is adopted for the instruction of the Infantry of the Army of the United States, and for the observance of the Militia of the United States.

(Signed) JOHN A. RAWLINS,
Secretary of War.

The Rudimental Principles of Drum-Beating.

REMARKS.

THE position of the Pupil should be, as near as possible, that of the soldier as explained in Upton's Tactics. The drum should hang naturally from a belt placed about the neck, and should rest against the left leg, a little above the knee. The left-hand stick, which is the most difficult to manage, should be held in the hollow of the hand between the thumb and first two fingers, passing over the third between the first and second joints. The right-hand stick should be held with the thumb and all fingers closed around it; the little finger should press it harder than the rest, so as to allow it to play through the hand when beating.

The first lesson of the Pupil will be the Long Roll or Double-Stroke Roll. The Pupil will commence this lesson, as below indicated, by making two hard strokes with the left hand, then two hard strokes with the right hand, and so continue, alternately changing from hand to hand, and gradually beating faster and faster until perfected in a close, smooth roll. The Pupil will endeavor to beat in the centre of the head, within a circle of about two inches. After having thoroughly mastered Lesson No. 1 the Pupil will then proceed and practice Lesson No. 2 until he can close it smoothly; he will continue in this manner until all the Rudimental Lessons are brought to the close. It is not necessary to open either of the Rudimental Lessons after they are brought to the close.

LESSON, No. 1.

THE LONG ROLL.

Left Hand.

Right Hand.

Commence slow, gradually increase and continue to

beat faster and faster. — Gradually close the roll. — Roll as

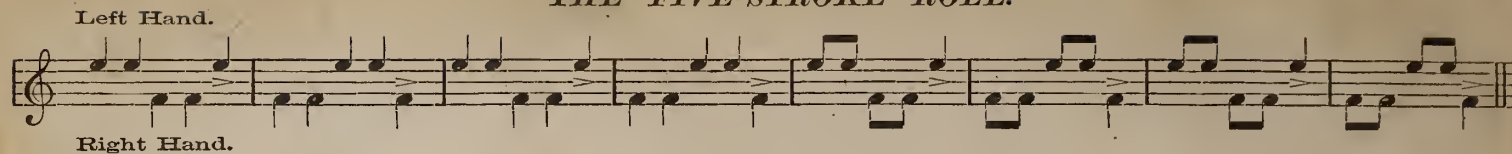
close as you can. — Finish with the right hand tap.

NOTE.—The Single-Stroke Roll is performed by making one stroke with each hand, and is brought to the close in the same manner as the Double-Stroke Roll.

LESSON, No. 2.

THE FIVE-STROKE ROLL.

Left Hand.

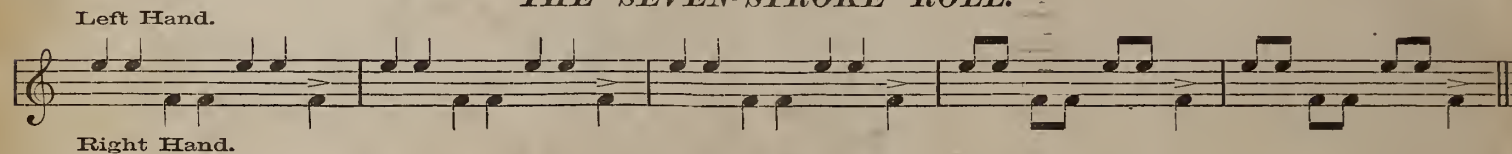


Right Hand.

LESSON, No. 3.

THE SEVEN-STROKE ROLL.

Left Hand.

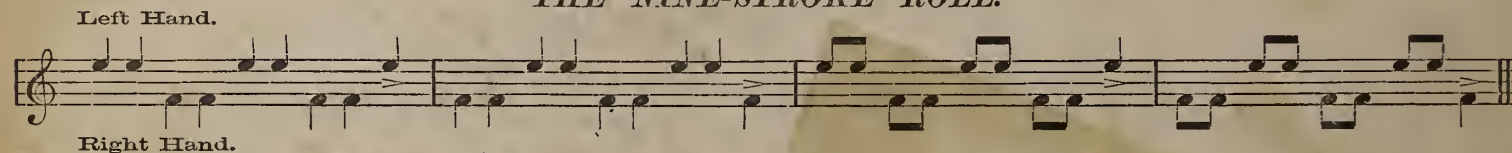


Right Hand.

LESSON, No. 4.

THE NINE-STROKE ROLL.

Left Hand.

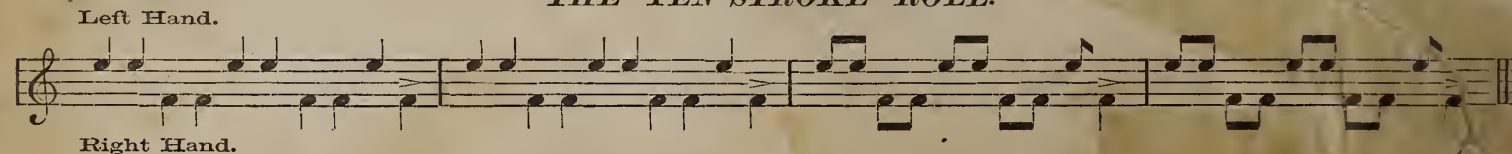


Right Hand.

LESSON, No. 5.

THE TEN-STROKE ROLL.

Left Hand.



Right Hand.

THE DOUBLE RATAMACUE.

Left Hand.

Right Hand.

LESSON, No. 15.

THE TRIPLE RATAMACUE.

Left Hand.

Right Hand.

LESSON, No. 16.

THE FLAM ACCENT.

Left Hand.

Right Hand.

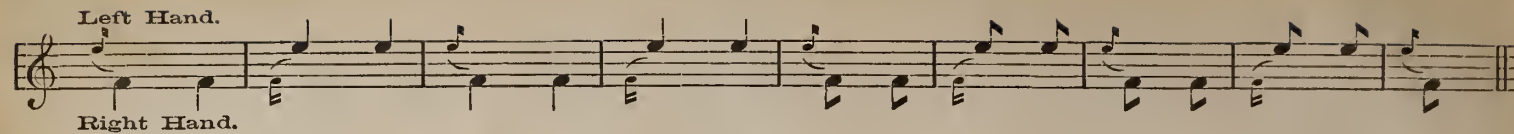
LESSON, No. 17.

THE FLAMACUE.

Left Hand.

Right Hand.

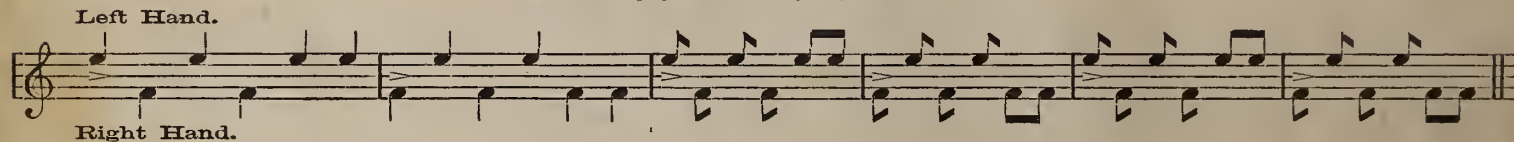
LESSON, No. 18.

THE FLAM TAP.

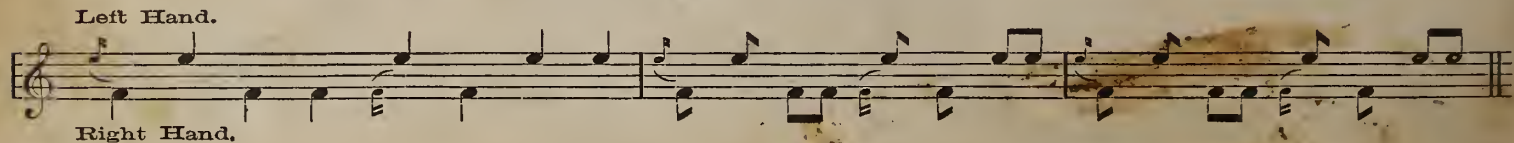
LESSON, No. 19.

THE SINGLE PARADIDDLE.

LESSON, No. 20.

THE DOUBLE PARADIDDLE.

LESSON, No. 21.

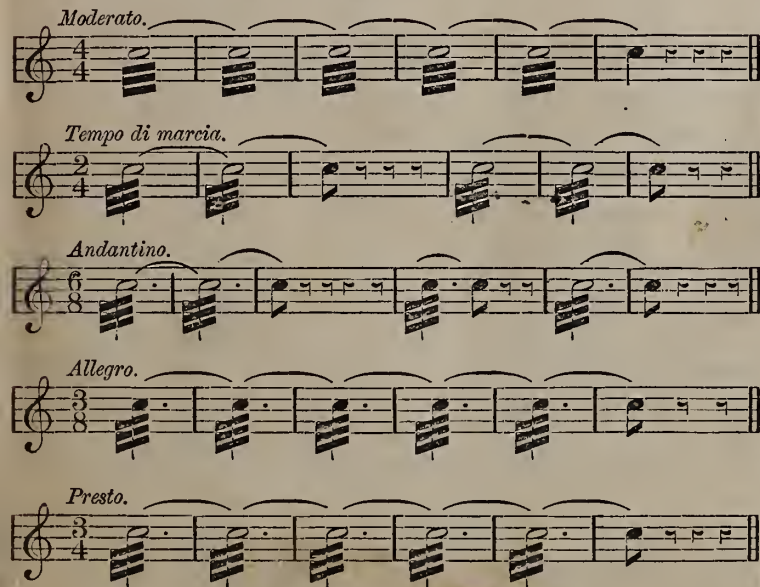
THE FLAM PARADIDDLE.

REMARKS AND EXPLANATIONS.

THE Pupil will study the following explanations in reference to the appearance of the several Rolls and Beats when brought to the close, and set to music in the Duty. The Pupil will bear in mind that all left hand strokes (except those occurring in the Rolls), are indicated by notes written in the E, or upper space of the Staff, and that all right hand strokes (except those occurring in the Rolls), are indicated by notes written in the F, or lower space. All Rolls, commencing with the left and ending with the right hand, are indicated by notes written in the C, or third space.

THE ROLL.

The Roll is written as follows;

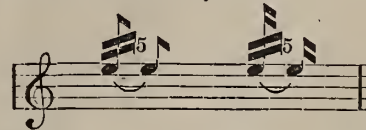


The above Rolls contain no given number of strokes. Whenever such Rolls occur the Pupil will always commence with the left hand,

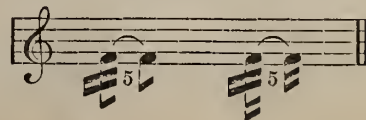
hold the Roll out its specified length, and finish with a right hand tap. All other Rolls of whatever value, such as the Seven, Ten, Eleven and Fifteen-stroke Rolls, will be immediately recognized by figures, placed over or under, which indicate the number of strokes. The left and right hand Five and Nine-stroke Rolls will be written as hereafter explained.

THE FIVE-STROKE ROLL.

The Five-stroke Roll, commencing and ending with the left hand, will be known as the Left Hand Five-stroke Roll, and will be written in the E, or upper space of the Staff, thus:



The Five-Stroke Roll, commencing and ending with the right hand, will be known as the Right Hand Five-stroke Roll, and will be written in the F, or lower space of the Staff, thus:



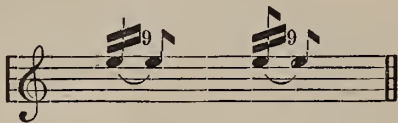
EXAMPLE.

The Left and Right Hand Five-stroke Rolls, as they will appear when set to music in the duty, thus:

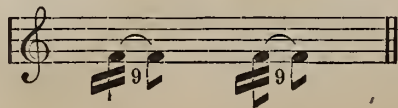


THE NINE-STROKE ROLL.

The Nine-stroke Roll, commencing and ending with the left hand, will be known as the Left Hand Nine-stroke Roll, and will be written in the E or upper space of the staff, thus:



The Nine-stroke Roll, commencing and ending with the right hand, will be known as the Right Hand Nine-stroke Roll, and will be written in the F or lower space of the staff, thus:



EXAMPLE.

The Left and Right Hand Nine-stroke Rolls, as they will appear when set to music in the duty, thus:



THE FLAM.

The Flam is performed as explained in Lesson No. 9 of the rudimental principles, and will be written as follows:

The Right Hand Flam will be written, thus:



The pupil will observe that the small note, which represents the left hand or light stroke, is written in the E or upper space of the staff, and that the large note, which represents the right hand or heavy stroke, in the F or lower space.

The Left Hand Flam will be written, thus

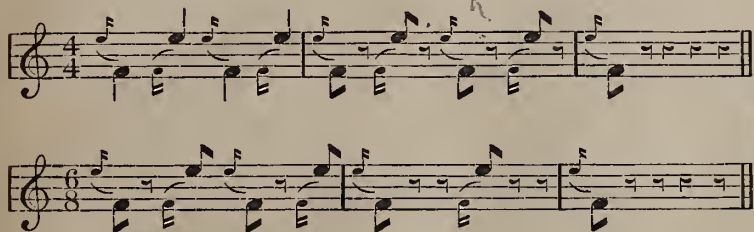


In this case the pupil will observe that the notes are reversed, and

that the large note, which now represents the left hand or heavy stroke, is written in the E, or upper space, and that the small note, which now represents the right hand or light stroke, in the F, or lower space.

EXAMPLE.

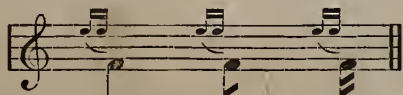
The Right and Left Hand Flams, as they will appear when set to music in the Duty. The value of the Flam will be determined by the large note, thus :

**THE OPEN FLAM.**

The Open Flam is written and will appear as follows :

**THE RUFF.**

The Ruff, commencing with the left and ending with the right hand, will be known as the Left Hand Ruff, and will be written as follows :



The Quarter, the Eighth, the Sixteenth.

The Ruff, commencing with the right and ending with the left hand, will be known as the Right Hand Ruff, and will be written as follows :

The Quarter, the Eighth, the Sixteenth.

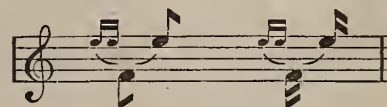


EXAMPLE.

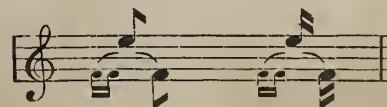
The Left and Right Hand Ruffs, as they will appear when set to music in the Duty, thus :

**THE SINGLE DRAG.**

The Single Drag, commencing and ending with the left hand, will be known as the Left Hand Single Drag, and will be written as follows : The value of each Single Drag will be determined by the large notes, thus :



The Single Drag, commencing and ending with the right hand, will be known as the Right Hand Single Drag, and will be written as follows :



EXAMPLE.

The Left and Right Hand Single Drags, as they will appear when set to music in the Duty; thus:

*THE DOUBLE DRAG.*

The Double Drag, commencing and ending with the left hand, will be known as the Left Hand Double Drag, and will be written as follows. The value of each Double Drag will be determined by the large notes, thus:

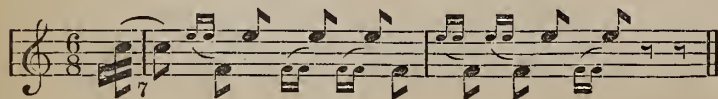


The Double Drag, commencing and ending with the right hand, will be known as the Right Hand Double Drag, and will be written as follows:

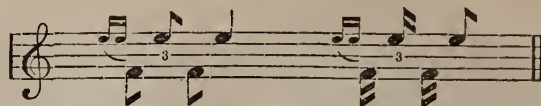


EXAMPLE.

The Left and Right Hand Double Drags, as they will appear when set to music in the Duty; thus:

*THE SINGLE RATAMACUE.*

The Single Ratamacue, commencing and ending with the left hand, will be known as the Left Hand Single Ratamacue, and is written as follows:

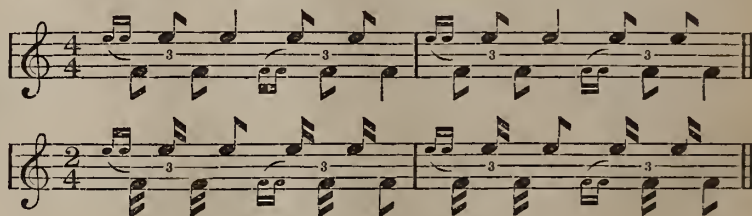


The Single Ratamacue, commencing and ending with the right hand, will be known as the Right Hand Single Ratamacue, and is written as follows:

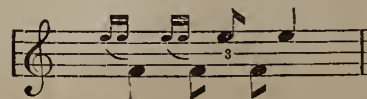


EXAMPLE.

The Left and Right Hand Single Ratamacues, as they will appear when set to music in the Duty; thus:

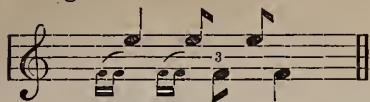
*THE DOUBLE RATAMACUE.*

The Double Ratamacue, commencing and ending with the left hand, will be known as the Left Hand Double Ratamacue, and is written as follows:



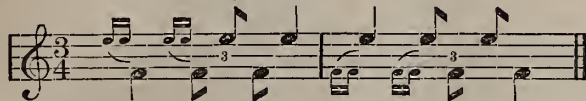
The Double Ratamacue, commencing and ending with the right hand,

will be known as the Right Hand Double Ratamacue, and is written as follows :

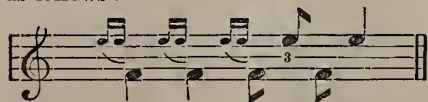


EXAMPLE.

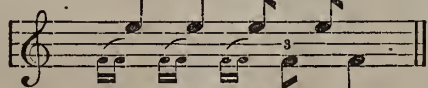
The Left and Right Hand Double Ratamacues, as they will appear when set to music in the Duty, thus :

*THE TRIPLE RATAMACUE.*

The Triple Ratamacue, commencing with the left and ending with the left hand, will be known as the Left Hand Triple Ratamacue, and will be written as follows :

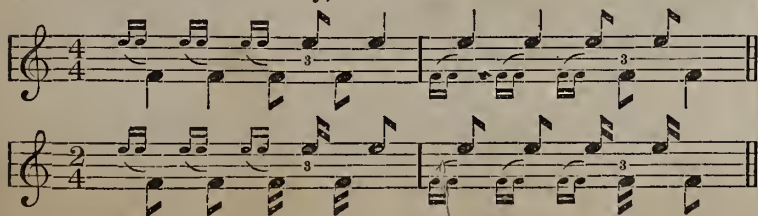


The Triple Ratamacue, commencing and ending with the right hand, will be known as the Right Hand Triple Ratamacue, and will be written as follows

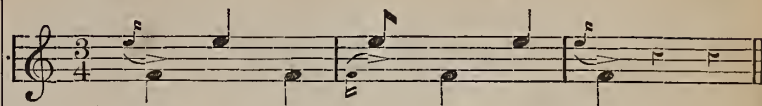


EXAMPLE.

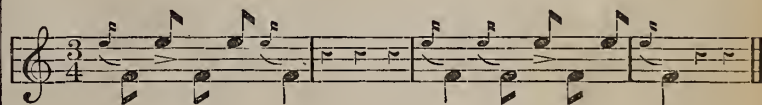
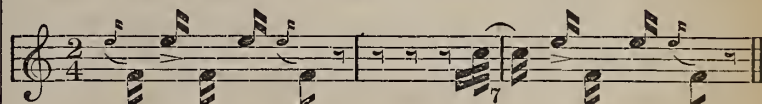
The Right and Left Hand Triple Ratamacues, as they will appear when set to music in the Duty, thus :

*THE FLAM ACCENT.*

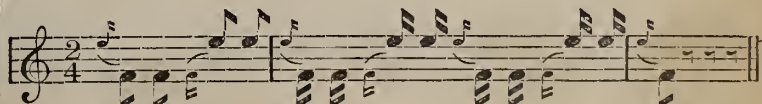
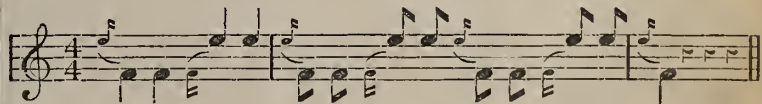
The Flam Accent is written and will appear as follows :

*THE FLAMACUE.*

The Flamacue is written and will appear as follows :

*THE FLAM TAP.*

The Flam Tap is written and will appear as follows :

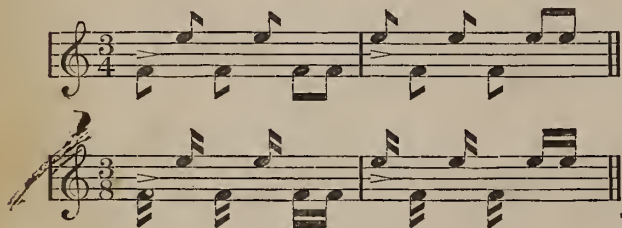


THE SINGLE PARADIDDLE.

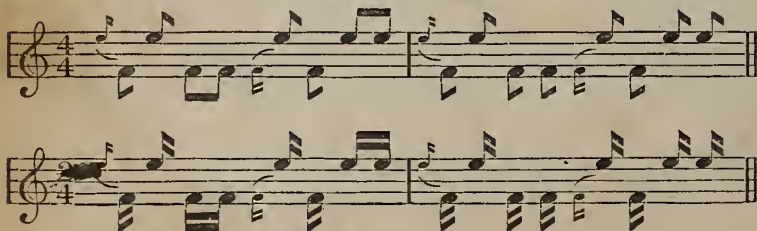
The Single Paradiddle is written and will appear as follows:

*THE DOUBLE PARADIDDLE.*

The Double Paradiddle is written and will appear as follows:

*THE FLAM PARADIDDLE.*

The Flam Paradiddle is written and will appear as follows:

*THE FLAM PARADIDDLE-DIDDLE.*

The Flam Paradiddle-diddle is written and will appear as follows:

*THE DRAG PARADIDDLE. No. 1.*

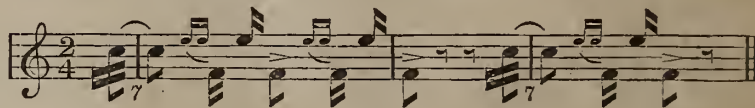
The Drag Paradiddle, No. 1, is written and will appear as follows:

*THE DRAG PARADIDDLE. No. 2.*

The Drag Paradiddle, No. 2, is written and will appear as follows:



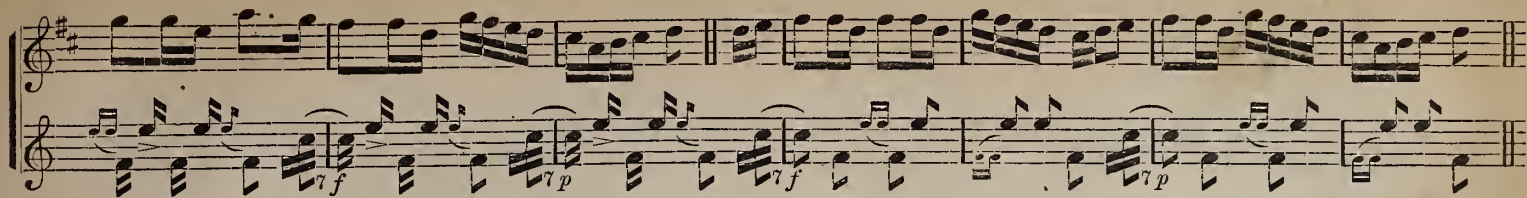
NOTE.—Lesson No. 25 of the Rudimental Principles, when brought to the close, consists of a Left Hand Ruff, Left Hand Tap, and Right Hand Tap, and is written as follows:



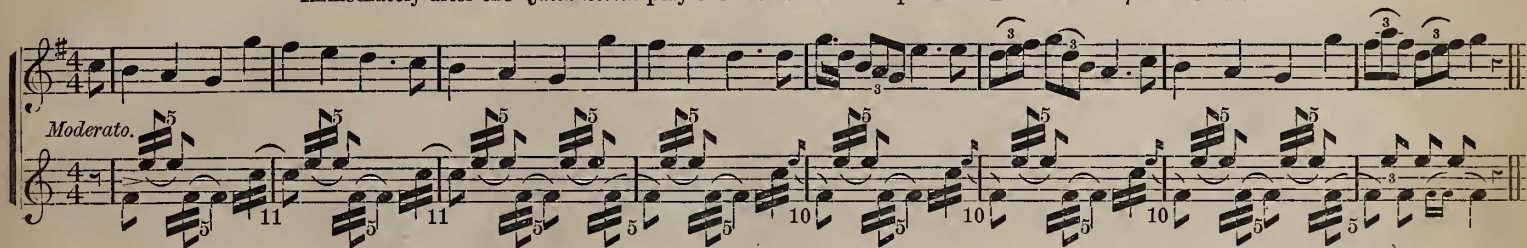
END OF THE EXPLANATIONS.

The pupil can now proceed to learn the Duty. Should any beats or strokes occur, while learning the Duty, that are not readily understood by the pupil, he will refer back to the above explanations.

Am. Mus. Co. New York 1891.



Immediately after the *Quick Scotch* play the first and second parts of the *Three Camps* as below:



END OF THE REVEILLE.

NOTE.—The *Reveille* can be (with permission) occasionally improved or altered by substituting other airs that will answer to the beats known as *Slow Scotch* and *Quick Scotch*.

THE CALLS.

THE FATIGUE CALL.

The *Fatigue Call* is the signal for fatigue parties to turn out and clean quarters, &c., and is to sound or beat at any time when ordered during the day.



Play the *Fatigue Call* twice over.

THE SURGEON'S CALL.

The *Surgeon's Call* is to sound or beat at — o'clock, when the sick, able to go out, will be conducted to the hospital by the first sergeants of companies, who will hand to the surgeon a report of all the sick in the company, other than in hospital. The patients who cannot attend at the dispensary will be immediately after, if not before, visited by the surgeon or his assistant.

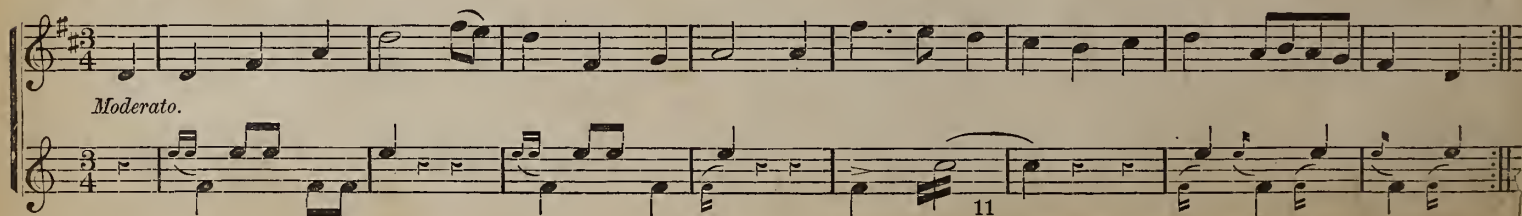


Play the *Surgeon's Call* twice over, immediately after which play the first and second parts of the *Three Camps* as below :

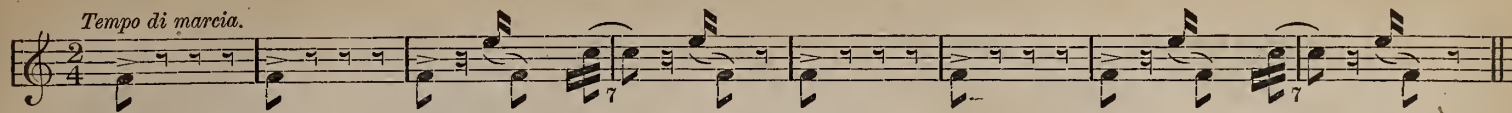


TO THE COLOR

Is the signal to rally by battalion (see Upton's Tactics, page 210). It is also used as a salute when the colors are reserved for formal escort (see Upton's Tactics, pages 125 and 126).



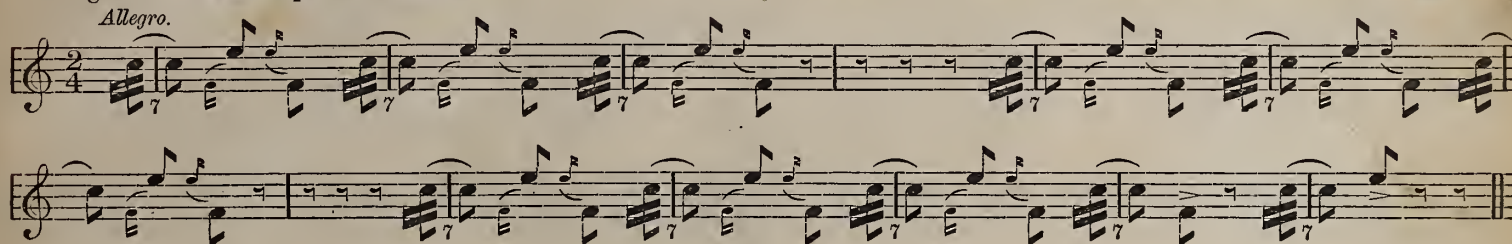
The *Recall* is the signal to recall troops from drill.



Once through.

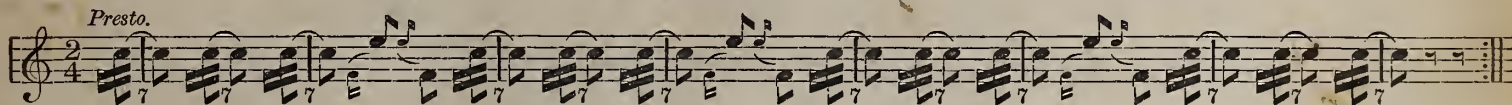
THE DRUMMER'S CALL (or FIRST CALL).

The *Drummer's Call* (or *First Call*) is the signal for the drummers or music to assemble, and must in all cases be regarded as the first or preparatory call for guard details or companies to assemble.



THE ASSEMBLY (or SECOND CALL).

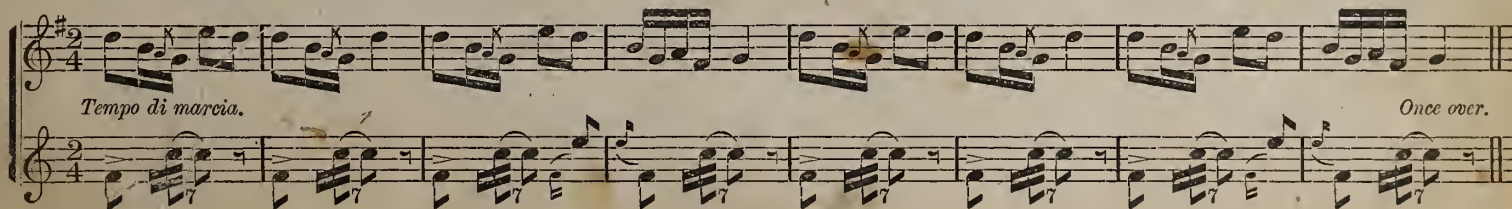
The *Assembly* (or *Second Call*) is the signal to form by squad or company for drill, parade, &c.



Once through.

THE ADJUTANT'S CALL.

The *Adjutant's Call* is the signal to form line for guard mounting, parade, &c., and is sounded, by order of the adjutant, after the music has taken its position on the right of the parade ground, and after the guides are established. Immediately after playing *Adjutant's Call*, the music will commence a Quick-time or Double-time March (whichever is ordered) and will continue to play until all the details or companies have arrived upon the line.



Once over.

Is the signal for breakfast, and is to sound or beat at — o'clock. The *Breakfast Call* is also used as a signal for supper, in case the *Supper Call* is ordered.

Allegro.

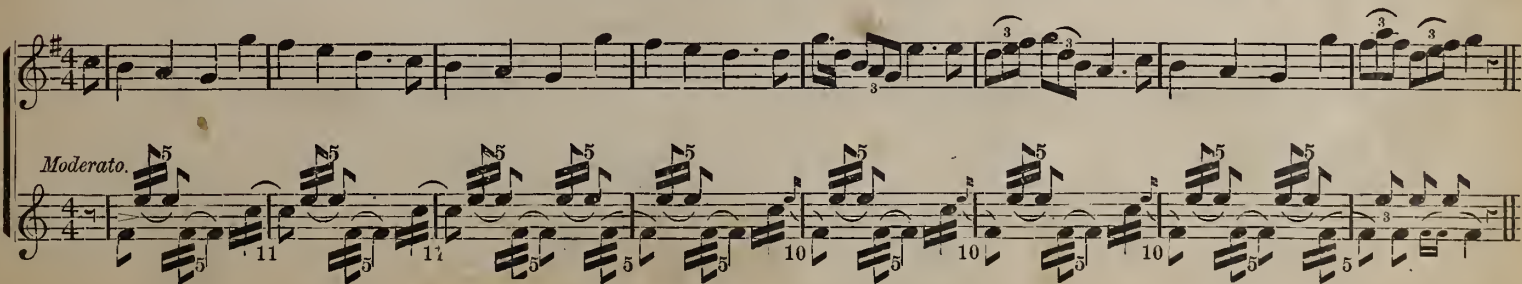
The musical score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked 'Allegro.' The piece consists of 32 measures, ending with a double bar line. The melody is characterized by a series of eighth and sixteenth notes, often beamed together in groups of four. There are several triplet markings (indicated by a '3' over a group of notes) at measures 10, 14, 18, 22, 26, and 30. The score is presented in a single system with four staves, where the first staff contains the melody and the subsequent three staves appear to be empty or contain very faint, illegible markings.

Play the *Breakfast Call* once over.

Is the signal for Divine Service, when all who desire to attend will be conducted by the First Sergeants of companies to the place designated.



Play the *Church Call* once over, immediately after which play the first and second parts of the *Three Camps*, as below :



The *General* is the signal to strike tents, and prepare for departure.

Tempo di marcia.

Play the *General* once over, immediately after which play the first and second parts of the *Three Camps*, as below :

Moderato.

THE ROLL—TO CEASE FIRING.

Tempo di marcia.



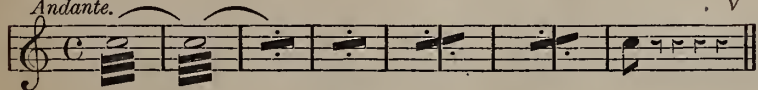
**FOR OFFICERS TO TAKE THEIR PLACES
IN LINE AFTER FIRING.**



THE LONG ROLL, or GRAND ALARM,

Is the signal for getting under arms, in case of alarm or the sudden approach of the enemy. The drummer, or drummers, will beat as close and as steady as possible throughout the prescribed length of the *Long Roll*, remembering to commence with the left and finish with the right hand.

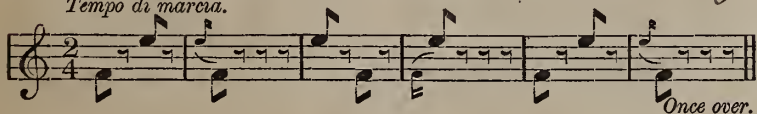
Andante.



THE WATER CALL.

The *Water Call* is the signal for the details to go for water.

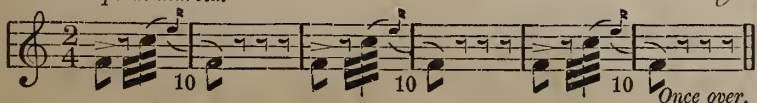
Tempo di marcia.



THE WOOD CALL.

The *Wood Call* is the signal for the details to go for wood.

Tempo di marcia.



SALUTES.

45

THE MAJOR-GENERAL'S SALUTE

Is used at reviews when the Reviewing Officer ranks as Major-General.

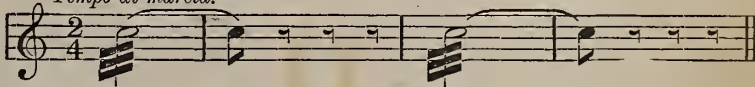
Tempo di marcia.



THE BRIGADIER-GENERAL'S SALUTE

Is used at brigade dress parades, and at reviews when the Reviewing Officer ranks as Brigadier-General.

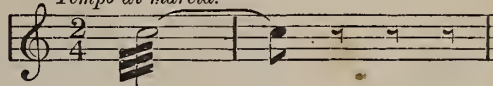
Tempo di marcia.



THE COLONEL'S SALUTE

Is used at all regimental formations when the command is formally turned over to the Colonel by the Adjutant. It is also used at reviews when the Reviewing Officer ranks as Colonel, and is entitled to the Present Arms.

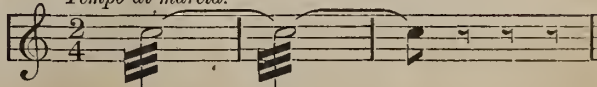
Tempo di marcia.



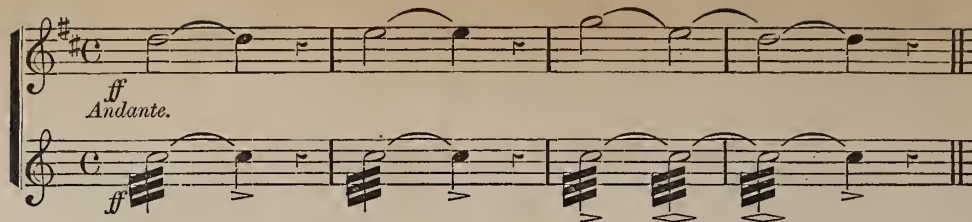
THE ATTENTION.

See Upton's Tactics, page 226.

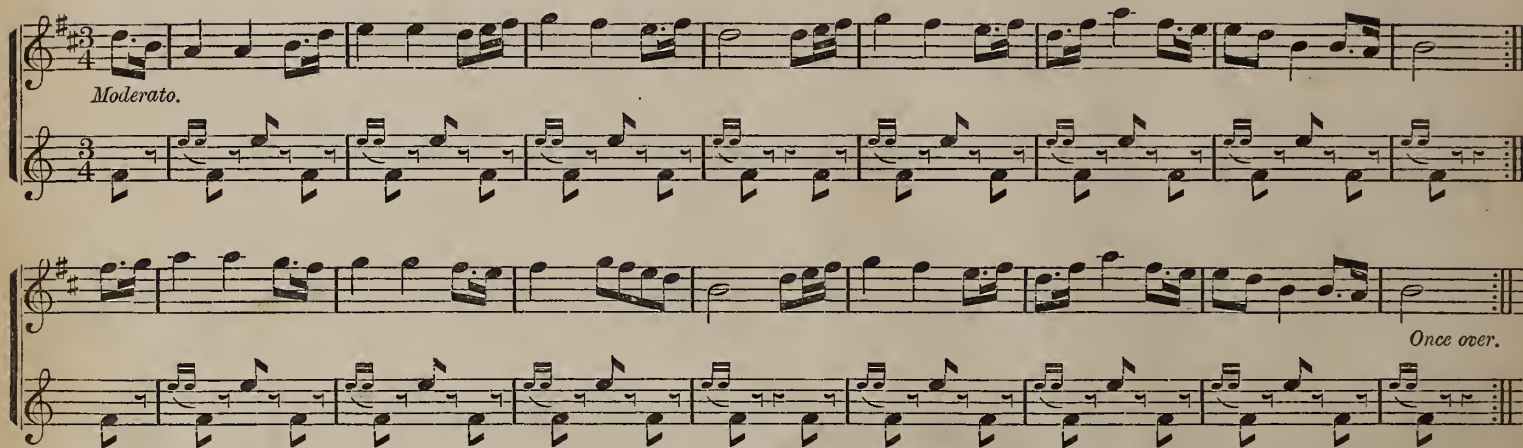
Tempo di marcia.



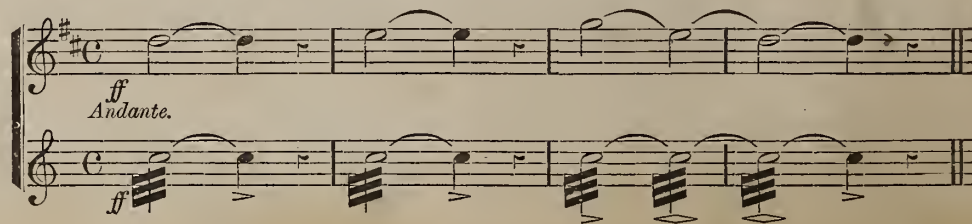
THE SLOW RETREAT.



The *Retreat* is to sound or beat at sunset. All *Retreats* commence and end with the *Three Cheers*.

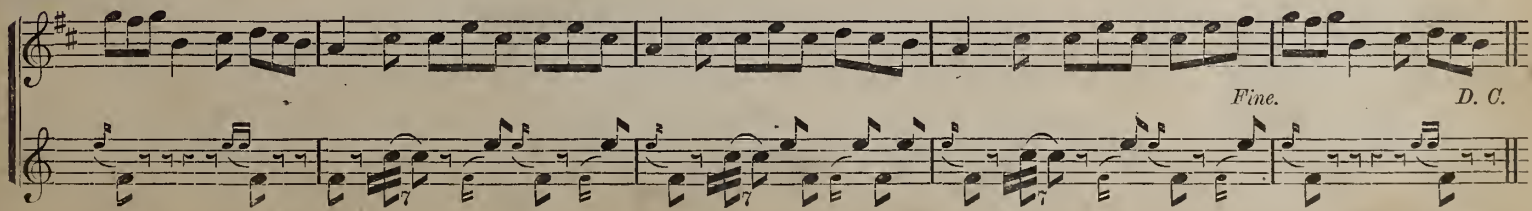
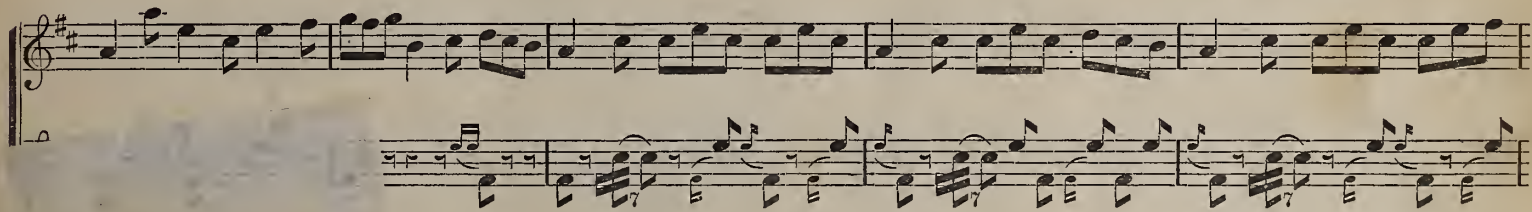
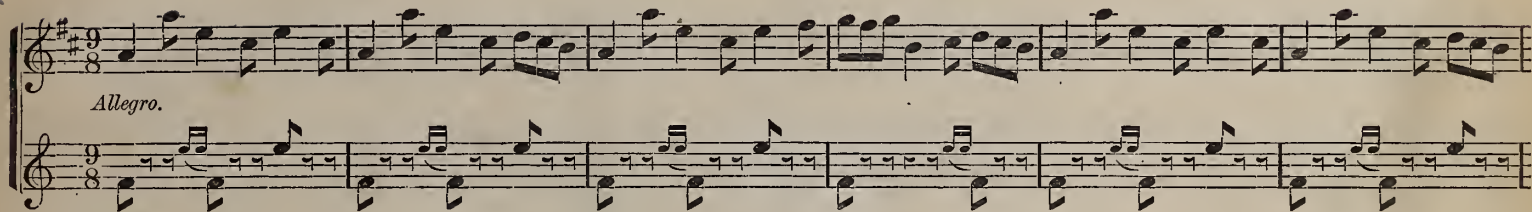


NOTE.—If dress-parade takes place at sunset, the *Retreat* will be played immediately after trooping, in which case the *Cheers* prescribed before *Retreat* will be omitted, and those before and after *Troop*, and those after *Retreat*, will be played.





The Quick Retreat is used in stormy weather.



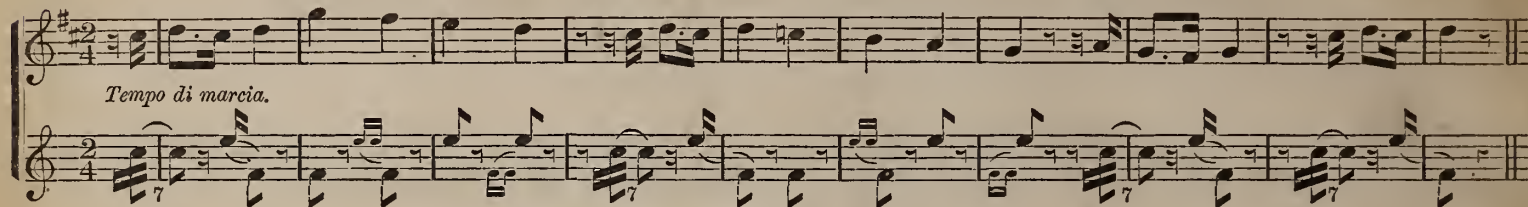
Fine.

D. C.

Finish with the *Three Cheers*.

The *Tattoo* is to be played at — o'clock, P.M., after which no soldier is to be out of his tent or quarters, unless by special leave. Five minutes before the prescribed time for playing *Tattoo*, the *Drummer's Call* (or *First Call*) will be beaten by the drummer of the guard, when the drummers and fifers will immediately assemble before the colors of their respective regiments; and, at the prescribed time and at the signal from the drum-major, will all play the *Tattoo* as herein prescribed. The *Tattoo* commences with the *Three Cheers*; after the *Three Cheers* play the *Doublings*.

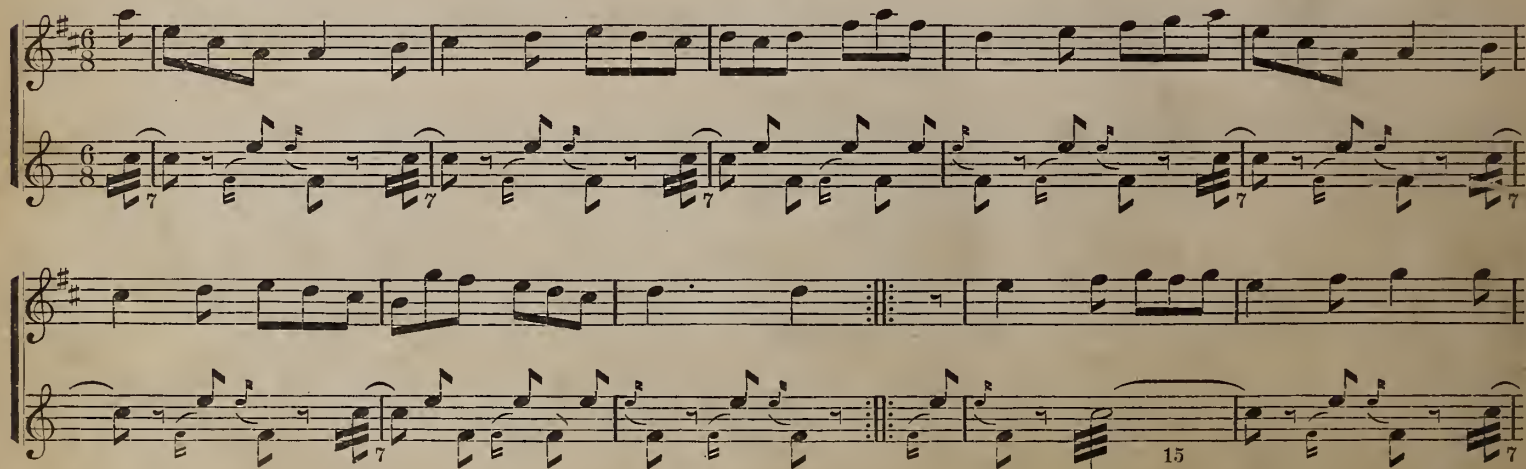
THE DOUBLINGS.

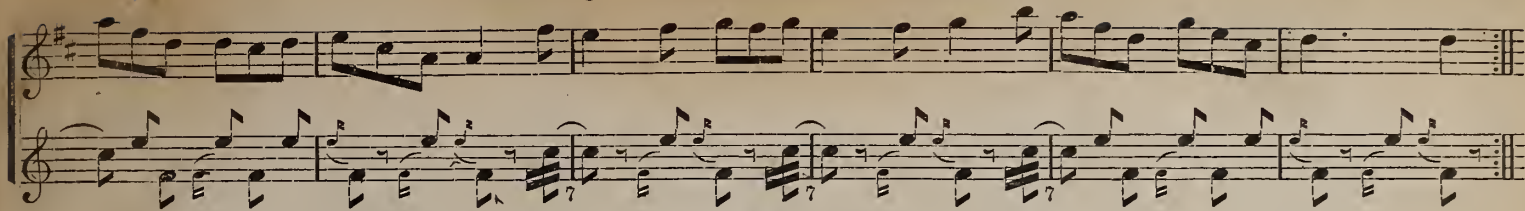


Play the *Doublings* once over, after which play

THE $\frac{6}{8}$ QUICKSTEP.

NOTE.—All *Quicksteps* must be played in swiftness at the rate of 110 steps to the minute.

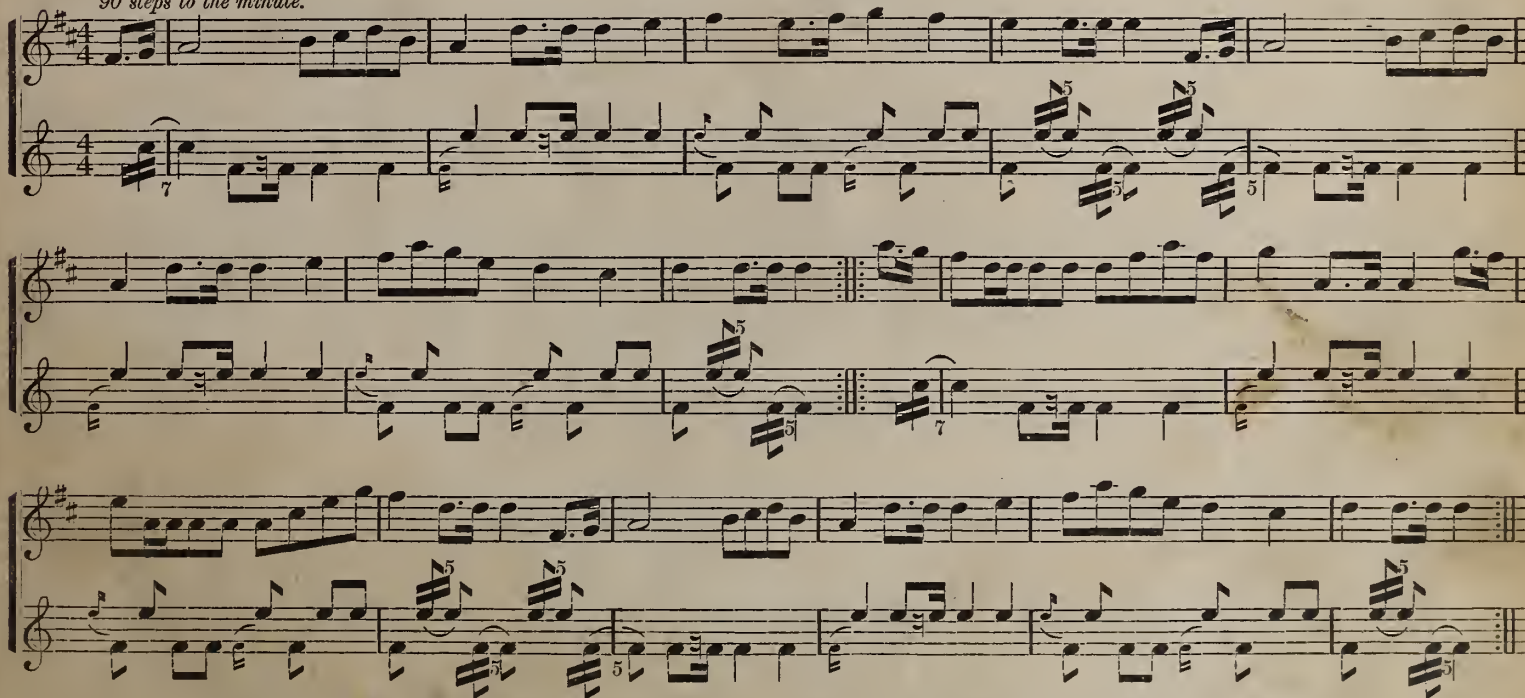




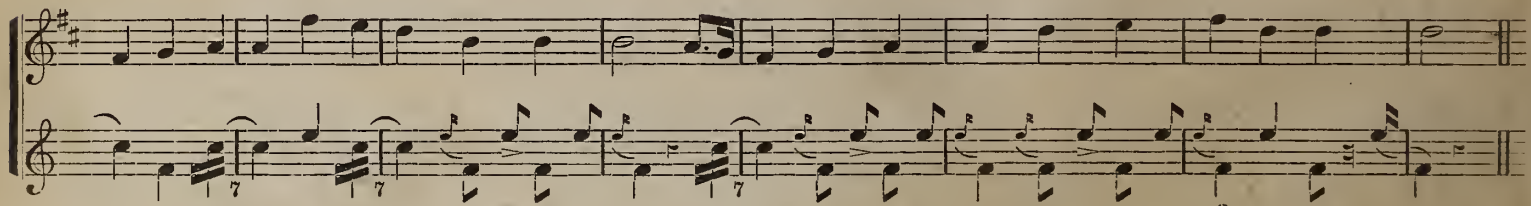
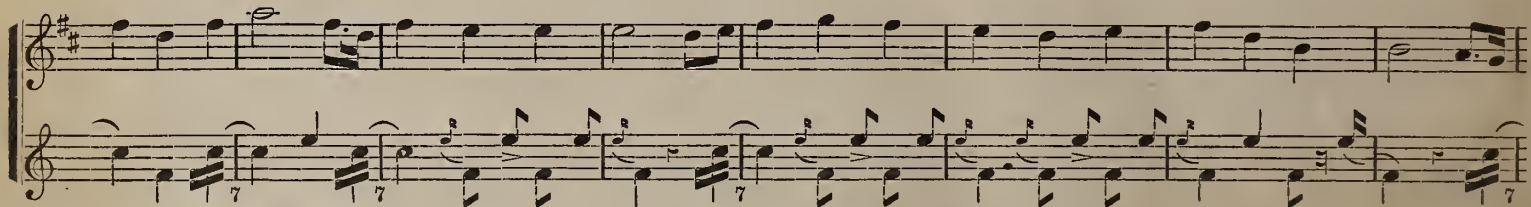
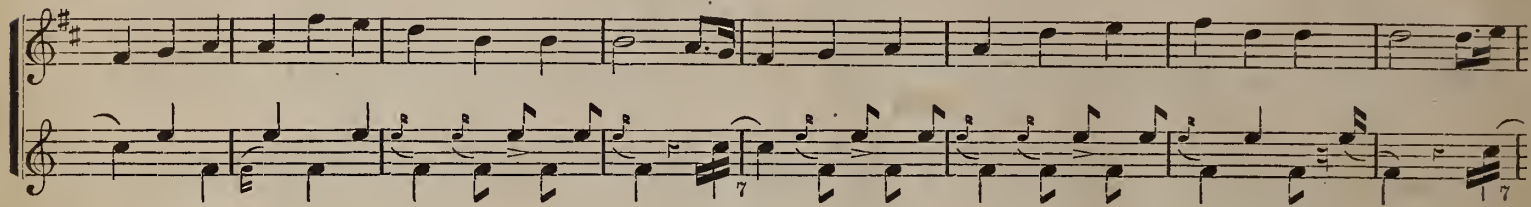
Play the $\frac{6}{8}$ over twice, after which repeat the *Doublings*. After repeating the *Doublings*, play the *Slow March*.

SLOW MARCH.

90 steps to the minute.



Play the *Slow March* once over, after which repeat the *Doublings*. After repeating the *Doublings*, play the *Troop*.

80 steps to the minute.

Play the *Troop* once over, after which repeat *The Doublings*. After repeating *The Doublings* play the $\frac{2}{4}$ *Quickstep*.

MARCHES IN THE DUTY.

53

FUNERAL MARCH, NO. 1. (All drums muffled.)

The musical score is arranged in three systems, each with three staves. The top staff is for the melody, written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle and bottom staves are for drum parts, also in treble clef with a common time signature. The first system is labeled 'One or two drummers.' and 'Remaining drummers.' The second and third systems are labeled 'Remaining drummers.' The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as drum-specific notations like 'm' for muffled and '7' for a specific drum.

One or two drummers.

Remaining drummers.

Remaining drummers.

NOTE.—In *Funeral Marches Nos. 1 and 2* the parts prescribed for one or two drummers will be performed by one or two of the snare drummers, selected for the purpose, only when there is no bass drummer present.

The musical score is arranged in three systems, each with three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is in treble clef with a common time signature (C). The bottom staff is in treble clef with a common time signature (C). The first system is labeled "One or two drummers." for the top staff and "Remaining drummers." for the middle staff. The second system is labeled "Remaining drummers." for the middle staff. The third system is labeled "Remaining drummers." for the middle staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests, as well as drum notation consisting of vertical lines and beams.

One or two drummers.

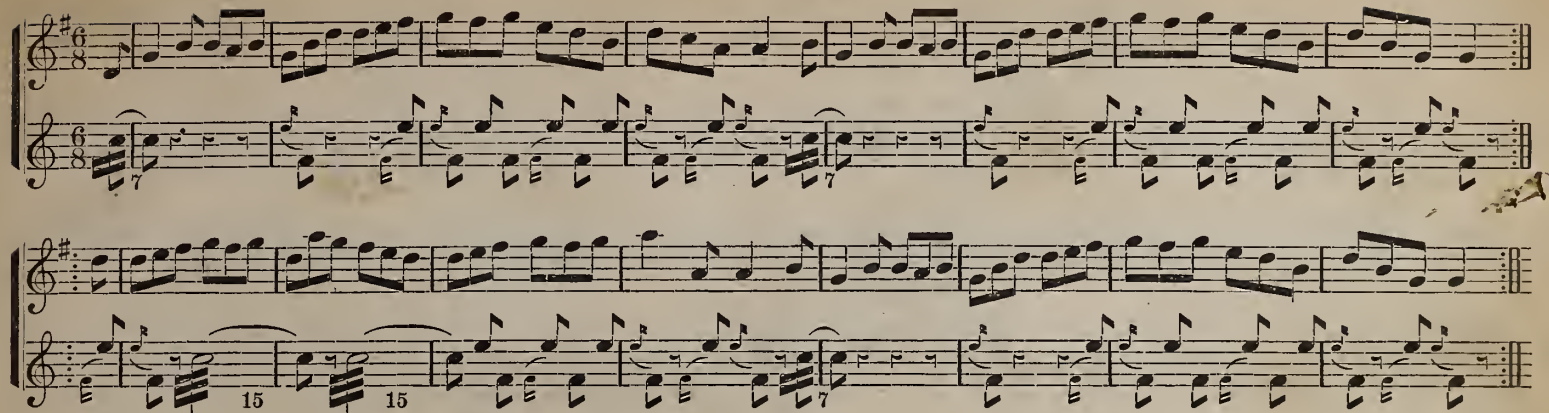
Remaining drummers.

Remaining drummers.

Remaining drummers.

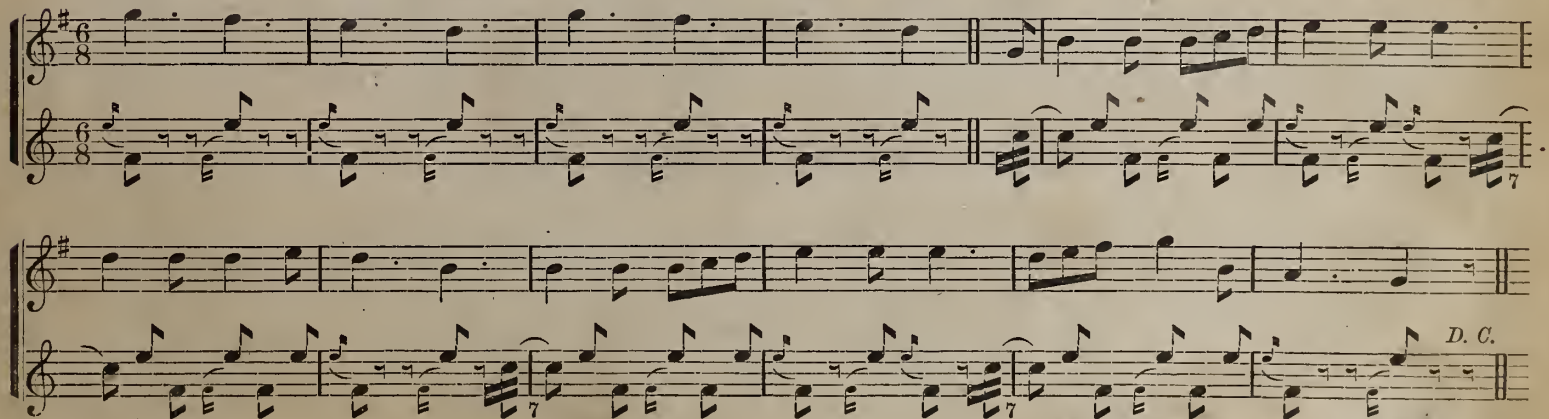
NOTE.—For further Funeral Duties see Upton's Tactics, or the General Regulations.

The *Merry Men Home from the Grave* is usually played when returning from a funeral.



THE ROGUE'S MARCH.

The *Rogue's March* is used to drum out soldiers, unworthy to remain in the Service.



HAIL TO THE CHIEF.

Salute for a general—used at reviews.

The musical score for "Hail to the Chief" is presented in three systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The melody in the treble staff is composed of eighth and sixteenth notes, with some triplet markings. The bass staff provides a harmonic accompaniment using chords, many of which are marked with a "5" indicating a fifth. The piece concludes with a double bar line and repeat dots.

DOUBLE-TIME MARCH. No. 1.

The musical score for "Double-time March, No. 1" consists of two staves in 2/4 time. The melody is written in the treble staff using eighth notes, while the bass staff provides a simple accompaniment of eighth notes. The piece ends with a double bar line and repeat dots.

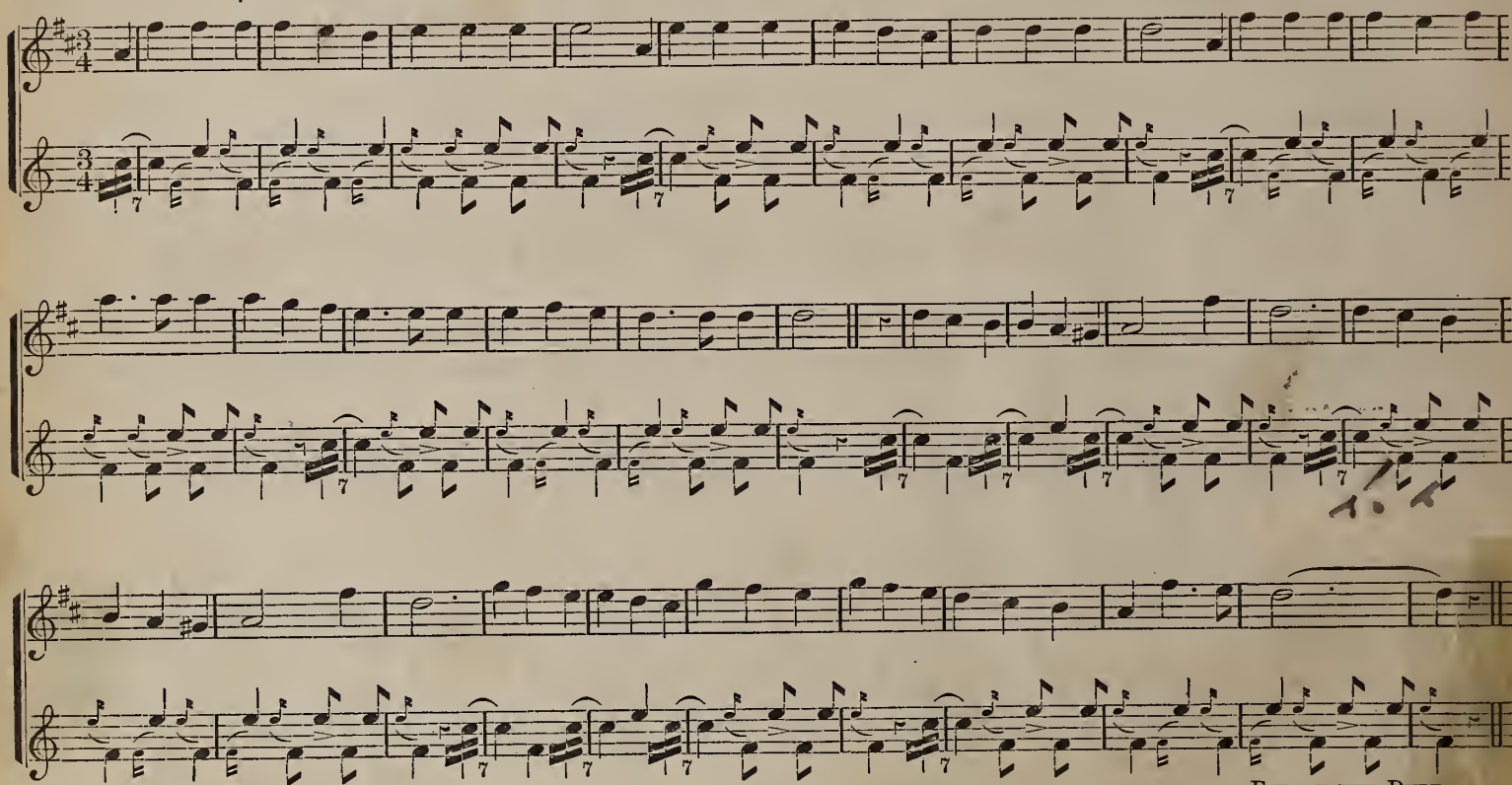
Double-time March, No. 1, is intended for the drum-corps either at a halt or in marching. Particular care should be taken that the time be steady and in swiftness at the rate of about 165 steps to the minute.

DOUBLE-TIME MARCH. No. 2. (Yankee Doodle.)

Musical score for "The Girl on the Wharf" by J. S. Ziegl. The score is in 2/4 time, key of D major (two sharps), and consists of 32 measures. It is arranged for a piano and a drum. The piano part is written on a grand staff (treble and bass clefs) and features a melody in the treble and a bass line in the bass. The drum part is written on a single staff below the piano part, using a simplified notation system with vertical strokes and flags to represent drum hits. The score is divided into four systems, each with two staves. The first system starts with a treble clef and a key signature of two sharps. The second system starts with a bass clef and a key signature of two sharps. The third system starts with a treble clef and a key signature of two sharps. The fourth system starts with a bass clef and a key signature of two sharps. The score ends with a double bar line and the word "Fine." written above the drum staff. Below the drum staff, the text "Drum part, D. C." is written.

Double-time March, No. 2, is intended for the field music when standing; as, at reviews, after the field music has wheeled out of column and taken its position opposite the reviewing officer, and the troops are to pass in double-time, after having passed in quick-time.

Troops are used at Guard-mounting and at Dress-parades. On either occasion, at the command, "Troop beat off!" given by the Adjutant, and at the signal from the Drum-Major, the field music will all play the *Three Cheers*; after which they will march to the left of the line, playing such *Troop* as the Drum-Major may direct; there they will march to the right, countermarch to the left, halt, and face to the front. At the signal from the Drum-Major the field music will cease playing the *Troop*, and at the next signal will march to their position on the right of the line, playing a *Quickstep*. At the signal from the Drum-Major the field music will cease playing the *Quickstep*, and at the next signal will finish by repeating the *Three Cheers*.

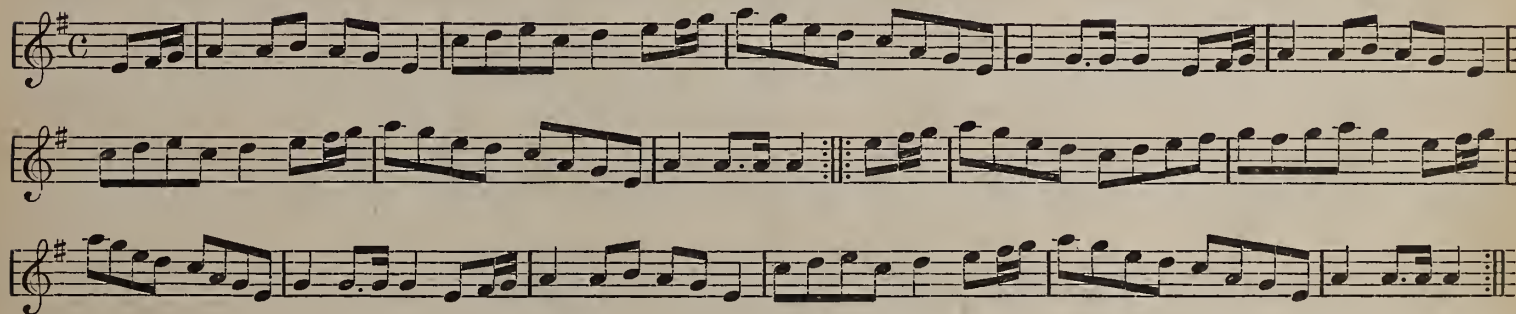


For the positions and other duties of the field music at Guard-mounting, Parades, Reviews, &c., see Upton's Taetics, or the General Regulations.

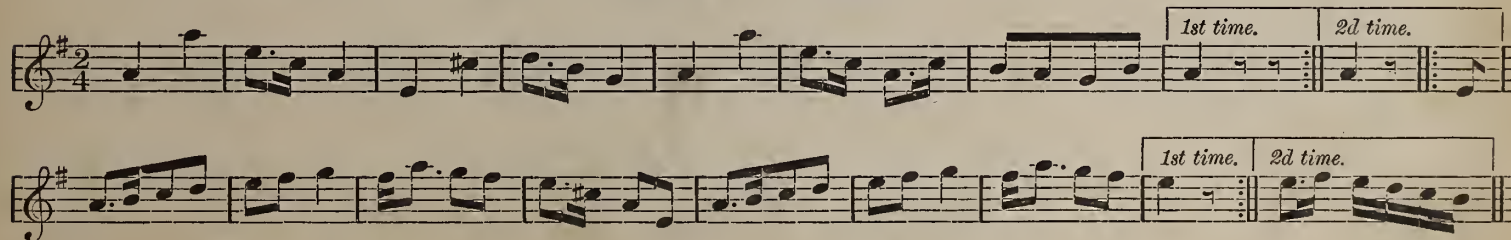
AIRS

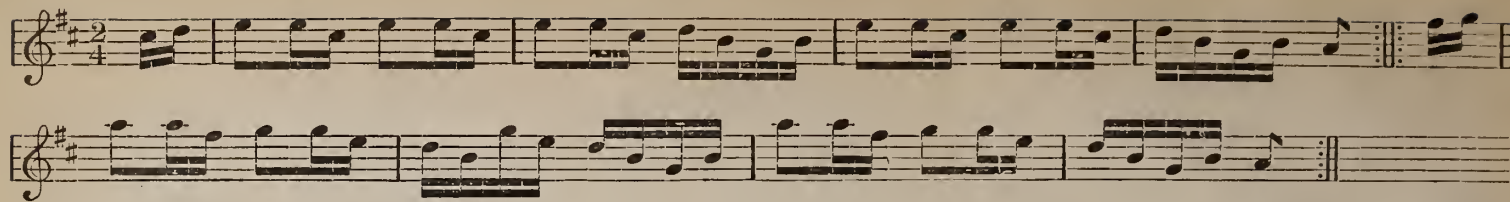
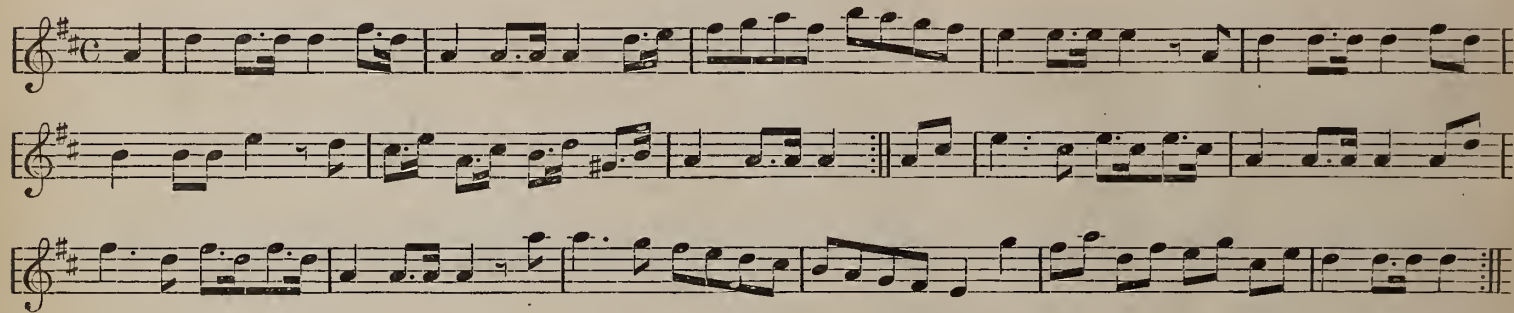
THAT CAN BE PLAYED WITH BEATS OF THE SAME NAME IN THE DUTY.

FUNERAL MARCH.

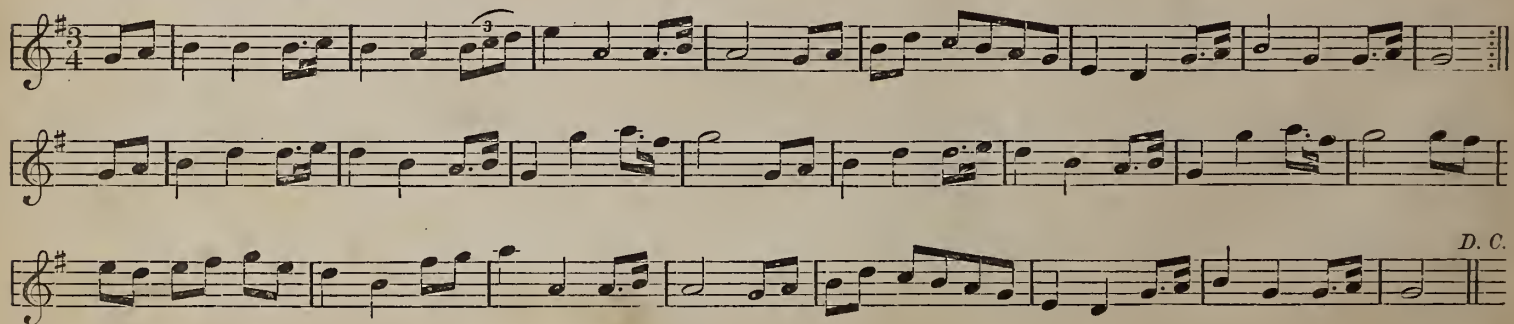


SLOW SCOTCH.

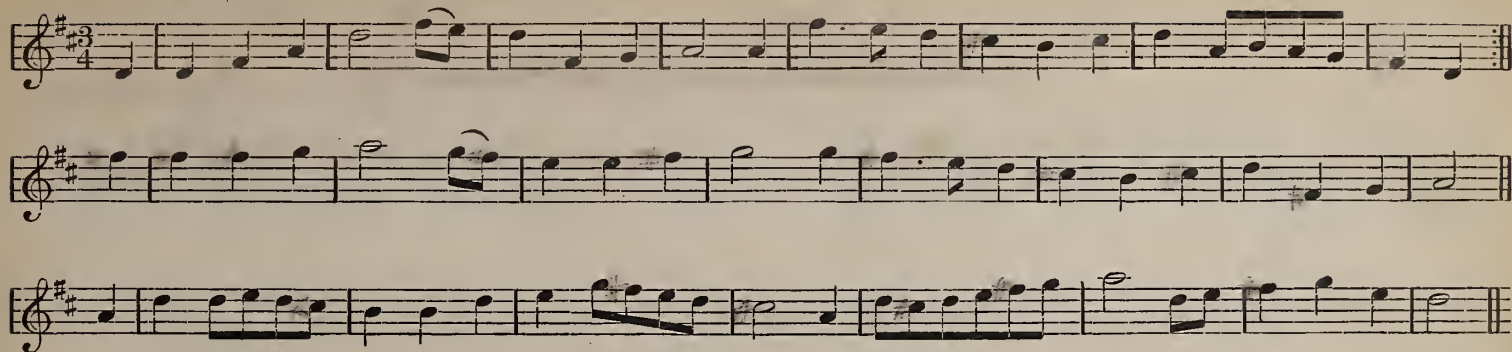


QUICK SCOTCH.*SLOW MARCH.**SLOW RETREAT. No. 1.*

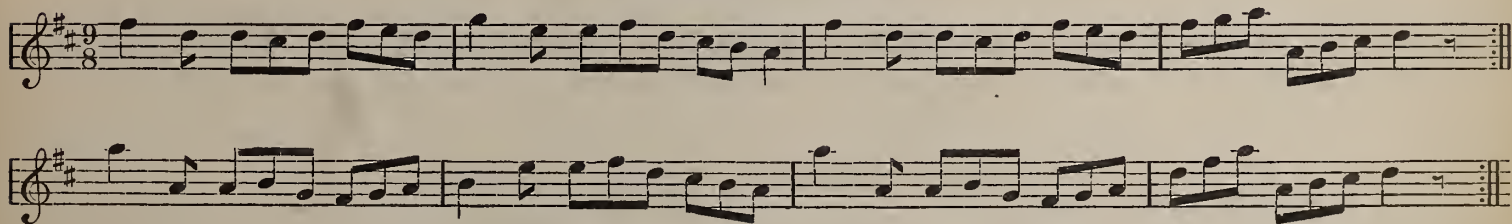
THE WOUNDED HUSSAR.



THE STAR-SPANGLED BANNER.



QUICK RETREAT.



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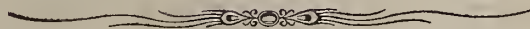
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